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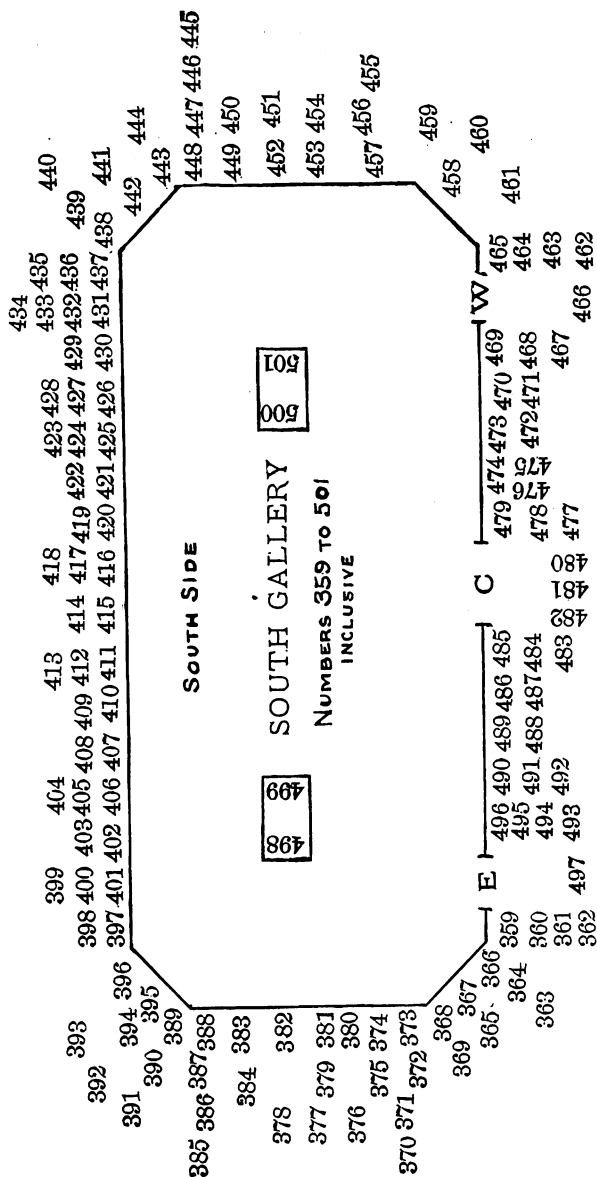
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THE SOUTH GALLERY.

THE SOUTH GALLERY contains most of the large paintings in the exhibition. In the centre of the south wall—the chief “place of honor” in the Academy—hangs the glowing *Sunset* (415), by George Inness, the splendid effect of which can be seen even from the North Gallery, through the Corridor. In the centre of the East wall are Harry Chase’s *New York Harbor, North River* (379), and B. C. Porter’s “Portrait of a Lady” (389), and in the centre of the West wall hangs Eastman Johnson’s *Portrait of Senator Evarts* (452). Large works by James D. Smillie, M. F. H. DeHaas, James Hart, Charles Sprague Pearce, J. G. Brown, Henry A. Loop and George H. Smillie also occupy positions of prominence.

Near the entrance from the East Gallery is a poetic expression of “Evening” (365), by Chas Warren Eaton, and on the line, is E. L. Henry’s *Four o’clock Tea* (367). Hamilton Hamilton’s “Farewell” (368), is a picture charming in color and sentiment, showing two young women standing on a shore, waving their handkerchiefs toward a boat fast receding out of sight in the distance. The moon is rising out of the sea, and the sun is setting behind the spectator, casting a rosy glow over the figures, and tinging the sky. *A Portrait* (369), by George H. Story also hangs in this panel.

On the East wall, in addition to the large paintings already referred to, by Mr. Chase and Mr. Porter, are “Seventy-five and Over” (375),—an old woman—by W. J. Baer; bright landscapes by J. W. Casilear (380), Bruce Crane (373) and R. W. Hubbard (388); Mr. Wyant’s *Evening* (382), C. F. Ulrich’s *Waifs* (381), Thomas Hovenden’s “Taking his Ease” (383),—an old negro leaning back in his chair enjoying his pipe;—an attractive “Head” by William H. Lippincott (387) and—hung high—“Night-fall” (377), by Ernest C. Rost.

On the corner panel are *Exchanging Confidences* (389), by Frank C. Jones; and J. H. Witt’s picture, showing two pretty children “Writing to Santa Claus” (396). J. Alden Weir’s strong “Portrait of Francis La-throp” (390), and C. Harry Eaton’s *Autumn Days* (399), hang above.

On the South wall, near the end, are J. R. Brevoort’s *Windy Evening on the Moors* (397); Whittredge’s “Sunrise over the Sea” (401); R. W.

Van Boskerck's "In Blossom Time" (400), and going toward the centre of the wall, *Love's Temptation* (403), by Tojetti; *The Difficult Text* (402), by T. W. Wood; *Sundown, Winter* (406), by Jervis McEntee, and "A Jolly Lot" (407) by J. G. Brown. The latter shows a number of bootblacks grouped about a negro boy, who is dancing for them. The expression of good humor in all the faces is admirably depicted, and much of the genuine character of these street waifs is shown. The large picture, above, "Cannes" (409), is by W. S. Haseltine. A large picture by Mr. DeHaas, entitled "Saluting the Admiral's Yacht, Seventeenth Century" (410), shows a number of the quaint, excessively decorated vessels of the period, reproduced with rare accuracy. The sky and water are both full of motion, and the force of the wind is well indicated in the distended sails. The bright colors in the flags and gorgeous trappings of the vessels, reflected in the dancing water, combine to form a picture striking in color effect. By T. W. Wood, is a picture showing a boy with a "Jack-o'-Lantern" (411) before him, which he has just made from a large squash. The light in the picture comes from an old perforated tin lantern beside him. The *Sunset* (415) of Mr. Inness comes next, and beyond it is William Hart's *Modern Cinderella* (416). James M. Hart is well represented by his "At the Watering Trough" (420). Another picture by Walter Sanford, "From an Artistic Point of View" (422), represents an old priest showing a companion a print—which one may judge to be of a questionable moral character—to which he calls attention "merely on account of its artistic merit." "At Ebb of Tide" (424) is an effective sketch of a boat fast in the sand, by George Wharton Edwards, and *A Pleasant Day in March* (425) is a characteristic picture by H. Bolton Jones.

"The Window Seat" (426), by F. D. Millet, shows a young woman seated in the window, crocheting. The management of light is effective, and the view through the window is realistic. By G. H. Shelton is a "Moonlight, Winter" (427); by Arthur Parton, "A June Day in the Catskills" (430); and by William Page—one of the oldest living Academicians—"A Portrait of a Gentleman" (429). Walter Shirlaw's "Sorry for the Goose" (431), shows a small boy, with saddened expression, watching his mother pluck the bird. Jan Chelminski's *Central Park* (436) is one of the last pictures on this wall. On the corner panel hang Frank Fowler's "Fatima" (439) and J. F. Murphy's "Yellow Leaf" (438), and here also is Wordsworth Thompson's *Advance of the Enemy* (442).

On the West wall, in addition to Eastman Johnson's *Portrait of Senator Evarts* (452), are J. B. Bristol's "Berkshire Hills" (449)—with fine effect of distance—Lyell Carr's *Hard Times* (451), C. H. Miller's *Old Mill at Patchogue, L. I.* (453), C. Y. Turner's "Emblem of Mortality" (457)—an old man contemplating a skull—and Edward Moran's "Waiting for

Dad" (454). In the latter are three children standing on the shore—a girl standing with a child in her arms, and a boy sitting on a rock—looking out over the sea. The moon is rising above the water, and the glow of a crimson sunset falls on the backs of the children and slightly tinges the upper sky—almost the same effect as one sees in Hamilton Hamilton's picture at the other end of the room.—Very charming in its harmony. James D. Smillie's forcible rendition of *The Cliffs of Normandy* (458) occupies the line the whole of the corner panel.

At the end of the North wall, by Mrs. Mary Richardson, is a figure study called "Peace" (465), showing an old woman, her spectacles removed, pondering over something she has just read from the Bible open in her lap. Over the door to the West Gallery is Miss Dodson's *Farewell to the Roses* (466). *Memories* (468), by Irving R. Wiles, and *A Modern Eve* (469), by E. Wood Perry, hang beyond the doorway, and in the same panel are "Towing in" (470), by M. F. H. De Haas; a "Portrait of a Lady" (472)—in blue dress with lace collar and sleeves, by G. P. A. Healy, "Guerillas returning from a Valley Raid" (473), by Gilbert Gaul,—showing a number of unkempt men about a camp fire, on a high ledge of rock overlooking a vast expanse of country—with other men coming in; Charles Sprague Pearce's "Toiler of the Sea," (474),—a fisherman's daughter with basket and nets over her shoulder; *Her First Letter* (478), by W. V. Birney, and "Fingal's Cave" (479), by Thomas Moran.

On the panel beyond the door to the Corridor, are J. L. Fitch's "Willows on the Croton" (485), Henry A. Loop's *Repose* (486), George H. Smillie's *Snowy Day on the Massachusetts Coast* (489); C. B. Smith's "Bretons Bargaining" (488); On the Beach" (495),—a lady and a gentleman on horseback—by Chelminski; "Afternoon" (496), by H. Bolton Jones, and "Young Gamblers" (490), by Frederick Dielman,—two street boys tossing pennies,—in artistic treatment suggesting some of the old pictures by Murillo.

On the registers in the centre of the gallery are four busts,—one of them, No. 500, is a "Portrait bust of the late Dr. Damrosch," by A. Loehner. The numbers begin at the left of entrance from the East Gallery.

359 Still Life—\$50—Joseph Baumgartner

360 Head—\$60—E. C. Bannister

361 Oranges, Panel—N. S. Fowler

362 Study of Corn—\$75—Miss Annie B. Folger

363 *Martyr of the Coliseum—\$1,000—Snowden Nichols

364 On Red Clay Creek, Del.—James B. Sword

365 The Shadowed Light of Evening fell—\$50—Chas. Warren Eaton

- 366 End of a Winter Day—Thos. Hicks, N A—Owner, Dr. Robert Band
- 367 Four o'clock Tea—\$375—E. L. Henry, N A—*Illustration, page 145*
- 368 Farewell—\$500—Hamilton Hamilton
- 369 Portrait of a Boy—Geo. H. Story, A N A—*Illustration, page 140*
- 370 Pitcher of Marigolds—\$25—K. T. Bunn
- 371 Winter—\$35—Chas. Warren Eaton
- 372 Philomena—\$65—A. A. Wheeler
- 373 Summer—\$165—Bruce Crane
- 374 The Little Housekeeper—\$275—Helen C. Hovenden
- 375 Seventy-five and over—\$750—Wm. J. Baer
- 376 At the Matinée—Fanny Duncan—Owner, W. B. Duncan
- 377 *Night-fall—\$350—Ernest C. Rost—*Illustration, page 98*
- 378 Portrait—\$50—Frank G. Doubleday
- 379 New York Harbor, North River—\$1,000—Harry Chase, A N A—*Illustration, page 78*
- 380 Summer Afternoon—\$250—J. W. Casilear, N A
- 381 Waifs—Chas. F. Ulrich, A N A—*Illustration, page 115*
- 382 Evening—\$400—A. H. Wyant, N A—*Illustration, page 57*
- 383 Taking his Ease—\$450—Thos. Hovenden, N A
- 384 Portrait of a Lady—B. C. Porter, N A—Owner, Buchanan Winthrop
- 385 Study—\$30—S. D. Oakley
- 386 Roses—\$70—Agnes D. Abbatt
- 387 Head—\$150—Wm. H. Lippincott
- 388 Down on the Meadows, Mt. Moore, near Nyack—\$200—R. W. Hubbard, N A
- 389 *Exchanging Confidences—Francis C. Jones—Owner, Thomas B. Clarke—*Illustration, page 103*
- 390 Portrait of Mr. Francis Lathrop—J. Alden Weir
- 391 A Basket of Chrysanthemums—\$35—M. T. Norris
- 392 Mased Powell, Violinist—\$200—A. G. Heaton
- 393 Flowers—\$125—Margaret C. Keenan
- 394 *Autumn Days—\$350—C. Harry Eaton—*Illustration, page 126*
- 395 Summer's Farewell—\$85—Leonard Ochtman
- 396 Writing to Santa Claus—J. H. Witt
- 397 A Windy Evening on the Moors—\$525—J. R. Brevoort, N A—*Illustration, page 69*

- 398 Portrait—C. Y. Turner, A N A
- 399 On the Upper Potomac—\$100—Miss F. D. Bond
- 400 The Edge of the Orchard in Blossom Time—\$350—Robt. W. Van Boskerck
- 401 Sunrise over the Sea—\$400—W. Whittredge, N A
- 402 The Difficult Text—\$1,000—T. W. Wood, N A—*Illustration, page 104*
- 403 Love's Temptation—\$500—Virgilio Tojetti—*Illustration, page 53*
- 404 Lilacs—\$35—E. M. Fullerton
- 405 The Village Barefoot—\$250—John J. Hammer
- 406 Sundown, Winter—\$1,000—Jervis McEntee, N A—*Illustration, page 136*
- 407 A Jolly Lot—\$2,500—J. G. Brown, N A
- 408 Farm House in Britany—\$400—Kenneth R. Cranford
- 409 Cannes—\$900—W. S. Haseltine, N A
- 410 Saluting the Admiral's Yacht, 17th Century—M. F. H. DeHaas, N A—Owner, Griswold Denison
- 411 The Jack-o'-Lantern—\$500—T. W. Wood, N A
- 412 The Bird's Nest—\$175—J. T. Peele, A N A
- 413 *Vase of Roses with Drapery—\$175—Carrie G. Bartlett
- 414 Dr. Wyman of Cambridge, Mass—George P. Healy—Owner, Washington Allston
- 415 A Sunset—\$1,500—Geo. Inness, N A—*Illustration, page 66*
- 416 A Modern Cinderella—William Hart, N A—*Illustration, page 106*
- 417 Hesitating—\$250—M. E. Sand
- 418 Chrysanthemums—\$50—Laura K. Wilson
- 419 Terrible Point, Sark Channel Islands, Switzerland—\$300—Edmund de Palezieux
- 420 At the Watering-trough—\$1,500—James M. Hart, N A
- 421 Song without Words—\$400—J. Rolshoven
- 422 From an Artistic Point of View—\$500—Walter Sanford
- 423 Azaleas—\$65—J. E. Terry
- 424 At Ebb of Tide—Geo. Wharton Edwards
- 425 A Pleasant Day in March—\$450—H. Bolton Jones, N A—*Illustration, page 119*
- 426 A Window Seat—F. D. Millet, A N A—Owner, Charles Fairchild
- 427 A Winter Evening—\$300—George F. Shelton

- 428 Apples—\$225—Charles E. Porter
- 429 Portrait of a Gentleman—William Page, N A
- 430 A June Day in the Catskills—\$350—Arthur Parton, A N A
- 431 Sorry for the Gorse—\$300—Walter Shirlaw
- 432 Salt Mills, Dartmouth—\$100—R. Swain Gifford, N A
- 433 June—\$75—Lucy Holbrook
- 434 Marsh at Iona Island—\$300—Frank Anderson
- 435 *A Kitchen Scene at the South—\$250—Miss E. Sutton
- 436 Central Park—\$1,500—Jan Chelminski—*Illustration, page 62*
- 437 The Old Farm, Rhode Island—\$400—W. Whittredge, N A
- 438 *The Yellow Leaf—\$225—J. Francis Murphy
- 439 Sketch out-of-doors—\$100—Frank Fowler
- 440 Still Life—\$75—Ben Foster
- 441 *Portrait—Wm. M. J. Rice—Owner, E. T. Rice
- 442 The Advance of the Enemy. An Episode of Arnold's Raid into Connecticut—\$1,340—Wordsworth Thompson, N A—*Illustration, page 88*
- 443 The Captain Molena—\$100—F. Vinea
- 444 Resting—\$150—Frank G. Doubleday
- 445 A Pastoral—\$100—Horatio Walker
- 446 A Quiet Vale—\$95—Leonard Ochtman
- 447 The Pets—\$150—J. C. Thom
- 448 *Fatima—\$200—Frank Fowler
- 449 Berkshire Hills, near Great Barrington, Mass—\$650—J. B. Bristol, N A
- 450 *Our Girls at Work—C. Field
- 451 *Hard Times—\$300—Lyell Carr—*Illustration, page 83*
- 452 Portrait of the Hon. Wm. M. Evarts—Eastman Johnson, N A—*Illustration, page 54*
- 453 The Old Mill at Patchogue, L. I., N. Y.—\$700—Chas. H. Miller, N A—*Illustration, page 134*
- 454 Waiting for Dad—Edward Moran, A N A
- 455 Autumn near Bedford Park—\$100—Chas. Warren Eaton
- 456 Winter—\$125—M. De Forest Bolmer
- 457 An Emblem of Mortality—\$800—C. Y. Turner, A N A

- 458 Cliffs of Normandy, near Etretat—Jas. D. Smillie, N A—*Illustration*,
page 77
- 459 Head of a Negro—A. Huntington
- 460 *Portrait—Wm. M. J. Rice—Owner, G. S. Rice
- 461 Resting—\$175—Olive E. Cherritree
- 462 *Oranges—\$75—Francis S. Carlin
- 463 A View back of the Village of Rhinebeck, N. Y.—\$100—F. Rondel.
Sr., A N A
- 464 *Decorative Panel—\$100—Frank Fowler
- 465 Peace—a figure study—\$150—Mrs. Mary Richardson
- 466 Farewell to the Roses—\$1,000—Sarah P. B. Dodson—*Illustration*,
page 139
- 467 Fresh Cut—\$75—J. C. Arter
- 468 *Memories—\$250—Irving R. Wiles—*Illustration*, page 59
- 469 A Modern Eve—\$750—E. Wood Perry, N A—*Illustration*, page 141
- 470 Towing in Evening—\$1,200—M. F. H. De Haas, N A
- 471 On the St. John's River, Florida—\$250—M. J. Heade
- 472 A Portrait of a Young Lady—George P. A. Healy—Owner, Washing-
ton Allston
- 473 Guerillas returning from a valley raid—\$450—Gilbert Gaul, N A
- 474 A Toiler of the Sea—\$2,500—Chas. Sprague Pearce
- 475 Beppo—J. E. Baker—Owner, Mrs. J. W. Wheeler
- 476 *"Who Are You?"—\$90—Thos. J. Hill
- 477 Roses, and Still Life—\$200—F. Fenetti
- 478 *Her First Letter—\$250—Wm. Verplanck Birney—*Illustration*,
page 71
- 479 Fingals Cave, Island of Staffa—\$400—Thos. Moran, N A
- 480 Gentle Avon—\$350—E. F. Andrews
- 481 Making a Sampler—\$190—Chas. C. Curran
- 482 *Winter in Bavaria—\$225—Fred W. Kost
- 483 Azaleas—\$150—Annette W. Osgood
- 484 Wall Flowers—\$600—Chas. J. Taylor
- 485 Willows on the Croton—\$600—John L. Fitch, A N A
- 486 Repose—\$1,400—Henry A. Loop, N A—*Illustration*, page 85
- 487 *Lions at Home—\$80—Henry O. Tanner

- 488 Bretons bargaining—C. A. Smith
489 A Showery Day on the Mass. Coast—\$850—Geo. H. Smillie, N A—
Illustration, page 128
490 Young Gamblers—\$500—Frederick Dielman, N A
491 Portrait—J. Alden Weir
492 *Woods in October—\$175—Adam Lehr
493 *Quiet Waters—\$150—A. S. Daggy
494 A Sunny Idyl in Bavaria—\$200—Wm. J. Baer
495 On the Beach—\$400—Jan Chelminski
496 Afternoon—\$175—H. Bolton Jones, N A
497 *Rosebuds—\$500—Margaret W. Lesley
498 Innocence—marble bust—\$300—Herman Krueger
499 Bronze Bust—A. Loeher
500 Portrait Bust of the late Dr. Damrosch—A. Loeher
501 Ivory Bust of Rembrandt—\$4,000—T. R. Kaldenberg